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OBITUARY.

(Continued from Page 4).

was secretary of the French commission to raise funds for the Bartholdi Statue of Liberty, and was one of the founders of the National School of Decorative Art in Paris. In 1880 Mr. Glaenger came to this country and set up a decorating business from which he retired some years ago. He was a former member of the Architectural League, the Municipal Art Commission, the Players, Lambs and Larchmont Yacht Clubs.

Emily M. Scott.

Mrs. Emily M. Scott, who was well-known for her pictures of flowers died on April 9 at her home in this City. She was one of the original members of the New York Watercolor Club and its vice-president. From the time of its organization until 1898 Mrs. Scott was the recording secretary of the Club. She was also one of Club and a frequent contributor to exhibitions. She is represented at the Metropolitan Museum as well as at the Brooklyn Institute of Arts and Sciences.

Richard B. Black.

Richard B. Black, a promising young artist, died at the age of 27 on Apr. 7 at Greenfield, Ind. Mr. Black had studied in Paris and in Germany, and had spent two years painting in Northern Africa. Two of his works were purchased last year by the French government.

Joseph Brigham.

Joseph Brigham, entomologist, and a painter of botanical and entomological subjects, died last week at Providence, R. I. His work appears in many European Natural History Museums and he had done work for the Government at Washington. He was an honorary member of the South Kensington Museum.

Luigi Bolangaro.

Luigi Bolangaro died at Pozzuoli, Italy, in February. This artist was known for his works exhibited in Venice and Milan and especially for his paintings of Lago Maggiore.

Samuel John Ireland.

Samuel John Ireland, aged 62, for many years principal of the Hamilton Art School of Hamilton, Ont., Canada and whose work as an artist has been admired throughout the Dominion of Canada and in the northern section of the United States, died March 25, at his home in Hamilton. Deceased was born in Barnstaple, Devon, England and came to Canada about thirty years ago.

Franz von Pausinger.

The Austrian painter, Franz von Pausinger died recently at Salzburg in the Tyrol where he was born in 1839, and spent most of his life. After studying at Vienna, Carlsruhe, and at the School of Painters at Zurich, he accompanied the Crown Prince Rudolph of Austria on his eastern trip in 1881.

Bradley A. Bucklin.

Bradley A. Bucklin, a well-known artist of New York State, died in Troy, N. Y., Monday last, aged 91. He was born in Little Falls, N. Y., in 1824, and never married. He was found dead in his studio, sitting before his easel, with palette and brush held tightly in his hand.

HOPKINSON SMITH'S WILL.

The will of F. Hopkinson Smith, the author, disposing of an estate in excess of \$5,000, was filed for probate Wednesday. The widow, Mrs. Josephine V. D. Smith, of 150 East Thirty-fourth Street, receives the entire property, details of which are not mentioned in the instrument. The will is dated Feb. 1, 1881, and names Horace Russell of New York City and Thomas S. Moore of Brooklyn as executors. Both however are dead. A codicil, dated June 6, 1911, substitutes George Crawford Clark, of 1027 Fifth Avenue and David Thomas Moore of Westbury, L. I., as executors. The artist's son, F. Berkeley Smith, who resides in Paris and is an author, is not mentioned in the will.

MAURICE MOSES' WILL.

Maurice Moses (Geo. Thompson) of the Holland Galleries, 500 Fifth Ave., who died Mar. 27, left the bulk of his estate to his widow and his son, Moss F. Moses, directing that they provide for his sons, Horatio S. Moses of San Francisco and Isaac G. Moses of this city. Mrs. Fannie Moses and Moss F. Moses are to continue the business of the Holland Galleries and receive all interest in it, sharing equally the profits. They are at their discretion to continue the support of the testator's sister, Mrs. Matilda Zucker. The executors are the widow, the son, M. F. Moses and a son-in-law, Stephen Brooks Rosenthal.

LONDON LETTER.

April 14, 1915.

"Show Sunday" this year was only a ghost of its former gay self, for, with half London clad in khaki, the artist's "raison d'être" is no longer so evident and there is a distinctly apologetic air about studio life in general. However, St. John's Wood and Chelsea still received a number of visitors anxious to examine and criticize the works prepared for the Royal Academy and to encourage a profession which has perhaps suffered more than any other from the conditions now prevailing. As might well be expected, the Academy will not only be remarkable for the number of portraits of notable personages attached to the Army and Navy but also for several canvases commemorating historical events in connection with the war. Foremost among these will be Herbert Olivier's "Meeting of King George and King Albert behind the Lines," painted from studies made on the spot. A somewhat melancholy interest will attach to the bronze bust of Lord Roberts by W. R. Colton, who for many years was Professor of Sculpture at the Academy and who has the distinction of being the only sculptor to whom Lord Roberts ever accorded sittings for a bust. It is rumored that, apart from the exhibits of a military nature, George Clausen's "Renascence," a landscape of Spring freshness surrounding the ruins of an old building, will be one of the most important and original works.

The law of supply and demand often works in ways not expected by the average observer and the very fact that many potential sellers have refrained from putting up their works of art at public auction, has resulted in the diminished supply being followed by what appears to be an increased demand, which in its turn is accompanied by increased prices. All the salesrooms tell the same story—whether they are concerned with the dispersal of furniture, stamps, china or engravings, their wares show the same tendency to rise in price as do food-stuffs and articles of ordinary commerce. At Hampton's particularly good sums have been given for old porcelain, £36 being paid for a pair of Worcester cups and saucers and £22 for a Worcester tea pot. £84 was a most satisfactory price for a colored print of "The Shepherdess" and two of "The Cries," while equally generous sums have been offered at Puttick and Simpson's for old engravings. Provincial sales are by no means behind those of the metropolis in briskness of bidding and provided that there is no reverse in the news from the front, it is anticipated that present prices will induce owners to put into the market works of art which they have recently been unwilling to put to the test.

Several leading artists are signatories to a letter to the press in which an effort is being made to induce the authorities to give permission for the remains of the late Walter Crane to be buried in St. Paul's Cathedral. Had Mr. Crane happened to die when at the height of his vogue there would have probably been no question as to his qualification for this public tribute, but since he had the misfortune to outlive the day when his services were the most urgently needed, he has suffered the injustice of seeing the very movement which he himself inaugurated, superseded and even derided. But taking into consideration the fact that his work forms a real and valuable landmark in the history of English art, it is to be hoped that eventually this last tribute will be paid to his memory.

The Royal Society of British Artists are holding their Spring exhibition as usual and with an exemplary courage, for it requires a spirit of no mean order to continue to produce that for which the demand has so signally ceased at the present time. Whatever may be said for old pictures and for antiques of various kinds, not even an attractive Spring exhibition can stimulate the sale of modern pictures just now and this fact is no doubt accountable for the fact that several prominent names are missing from the current R. B. A. catalog. If we are to draw deductions from the present show, we might assume that the future of British art is mainly to be found in the direction of landscape painting for the best work is certainly done in this branch, the portrait work and the sculpture being on the whole without any very great distinction. The exhibition is the poorer for possessing this year no exhibit by Frank Brangwyn, the president, whose personality and force would have atoned for many an artistic indiscretion among the rank and file. It may be that Mr. Brangwyn's poster work has deflected his interest into other channels, but since our hoardings are the richer for his adoption of this mode of expression, there is nothing to be said against this development in his art. He has prepared, it is understood, a poster for the "Remaking of Belgium" exhibition, which opens this month at University College. It is rare that we find so accomplished a draughtsman L. G.-S.

BERLIN LETTER.

Berlin, Apr. 14, 1915.

The committee of "experts" for the Berlin Museums have been appointed for the ensuing 3 years and Count Harrach, who was to preside over the picture section, has since died. Dr. W. Bode has been again called to the division of plastic art and castings. Professors v. Schmoller and Weil have been replaced in the Numismatic Cabinet by Messrs. v. Gwinner and Mittmann. Changes have likewise been made in the other sections.

Following the sale of Schleswig-Holstein antiquities at the Rudolph Lepke Gallery at the end of March, a South German collection is announced for sale at the end of April by the same house. It will include antiquities and paintings by old masters. Several important libraries will also be shortly offered.

Despite the war, the Goethe relics recently offered for sale here attracted a number of buyers. Among the leading items was a miniature of the poet (8 by 7 inches) produced in 1826 by Remde, the Weimar painter, which realized \$650. The Henrici sale also included a number of other objects connected with the poet's career. An old Gotha porcelain cup with a representation of Goethe's summer house, fetched \$35.

The Helbing Gallery, Munich, held a sale Mar. 23, of a small but choice collection of antiquities. Most of the objects were of a simple domestic character with artistic decoration. Westerwald stoneware with Italian and South German faience and porcelain formed prominent features. Artistic metal-work and carved woodwork completed the assortment.

Among recent exhibitions more or less connected with the relief of war necessities, is that of Fritz Gurlitt, which contained over 20 work of Anselm Feuerbach, as well as collections of pictures by Arnold Böcklin, Wilhelm Leibl, Wilhelm Trübner and Anton V. Werner.

From the collection exhibited by Victor Rheins, pictures were sold of the late A. von Keller, Eugen Kampf, M. Clarembach, Jügel and Trübner.

Casper's Art Exhibition is largely composed of works illustrating the war of a century ago and dealing with localities noteworthy in the present struggle.

The Edward Schulte Gallery has been exhibiting a number of war pictures by Hans Bohrdt, George Koch and Wilhelm Schreuer, as well as collections of a similar character from other artists.

CHICAGO.

The annual exhibition of paintings as representative of societies are over, but the display of important pictures in the Art Institute and the Dealers' Galleries continues. The Architectural exhibition and the Davey collection of paintings continue features in the Institute; but the latest appeal, includes the seven panels by Edwin H. Blashfield for the home of Mr. Everett Morss of Boston.

There are 42 oils by Everett L. Warner, at Thurber's, all delicious landscapes. Chicago is welcoming Warner ardently. "Spring Morning, N. Y.," "Autumn Day, Petersham," "October Sunshine," "Along the River," "Clearing in the Woods," are all especially popular.

George Elmer Brown's oils at Reinhardt's, prove the artist's versatility. "October Day" and "Evening in Normandy," "Moonlight, Provincetown," "Cloudy Afternoon," "Path by the Sea," and "Winter at St. Denis," are especially good.

The members of the Palette and Chisel Club have declared themselves "abstractists," and are painting pictures in this mood, and there's to be a show of them at the Club's quarters to open May 15. These paintings will be distinctively modern, and symphonies in color. The Club declares this "cult" their own, to cultivate and exploit.

Etchings by J. Bror Olsson Nordfelt, J. Andre Smith and Everett L. Warner, are making a brilliant show at Roullier's.

The Municipal Art League has appropriated \$500 as the nucleus of a fund to be used for decorating a memorial children's room at the Art Institute, to be known as "the W. M. R. French room."

The Academy of Fine Arts, Carl N. Wernitz, Director, announces an exhibition of independent artists, to be held at the Academy, Aug. 2-29. No artists are associated with this show except as exhibitors; there will be no jury and all artists are invited to participate. Each exhibitor may hang as many pictures as he provides, subject to a payment of 25 cents for each sq. ft. of wall space occupied, and may select space in the order in which checks for space are received. Carl Maxwell Newman, the manager of the exhibition, will be in charge. The wall space of the Academy covers 4,000 sq. ft., under skylights. The plan is that of the Paris Artists Independents.

"The Coffee House," by Alson Skinner Clark, has been given to the Art Institute,

by the artist, as a memorial of his mother. The painting carries historic value inasmuch as it reflects a section of old Chicago at the river, and State Street bridge soon to be replaced by a more modern structure.

The Saugatuck Summer School is announced to open June 21. Frederick Frary Fursman and George Senseney are the Directors. The camping ground is near the mouth of the Kalamazoo River.

An art museum has been established in Beloit, Wis.

Frederick M. Grant won first prize for his pictures, "The Sketch Class" and "In the Governor's Garden," included in the show of the Students' League, Art Institute.

On Apr. 28, a Public School exhibition will open at the Art Institute.

H. Effa Webster.

BOSTON.

The St. Botolph Club's art season is singing the first stanza of its swan song, as George Noyes' exhibition in the gallery of this Club of the (self) elect is the last one until next autumn. Mr. Noyes has made practically the success of the year in his show, and as a well-known critic has said of it, "The best of his pictures seem to have been made directly under the influence of a vital direct on-the-spot-impression."

His mental attitude is the only one tenable for a painter; that is, he is wholly absorbed in the effort to render rightly and adequately just what he sees; of course, he puts something of himself into all he does, though without thinking too much about that part of it, and thus he often builds better than he knows. It is in these instances that his work is real, rather than realistic. Mirabile dictu, his broad breezy landscapes and admirable still-life groups are liked by connoisseur and layman alike.

The Art Club thermometer still remains at fever heat, and the present cause of this acutely high temperature is the awarding of the Art Club purchase prize of \$1,000 to Robert Spencer for his painting, "The Two Shores." That this comparatively "dark horse," "Payne's Grey" perhaps, should have trotted off with this hand-picked prize is not too surprising. The three canvases selected by the jury of award, Messrs. De Camp, Davis, Metcalf, were, a rather superficial work by Adolphe Borie, this well-painted snowscape, and a big landscape, "The Three Hills," by Charles H. Woodbury. To the laymen's mind this selection might have been bettered, but the Art Club members were true to type, and chose, by vote, the safest work, the one that would least offend their wallpapers! Perhaps this goes to show how the artist element in an organization is dominated by the purse bearers, although in this case it is only fair to state that the artists are much in the minority. As regards numbers—if not taste. The selection of the jury in the first place is where the real pinch of the shoe came.

The "Guild of Boston Artists" has just opened a "one-man" show by Charles H. Woodbury. This exhibition of strikingly vital and personal work will make the "professional critic" as well as his loving little brothers in art—the painters, take notice, or else they must be suffering from the brain-and-eye disease. This artist, who seems to have perused his own aims, without any side stepping into the highways of pictorial pyrotechnics, has now produced a series of sea pictures that are so daringly original and lavishly rich in color they make the bystander gasp. Figures (bathers) he has brought into some of his shorescapes as spots of animated life and color and in others are fish, schools of the frisky porpoise, and others of the finny tribe. Both the human and piscatorial element become a part of the big scheme of Nature and detract nothing from the unity of the whole conception.

Now for an onslaught from the vivisectionists and others of the scientifically critical schools!

An exhibition in commemoration of the 50th anniversary of the death of Abraham Lincoln is now open in a local gallery. The head of Lincoln by Gutzon Borglum, the bronze reduction of the St. Gaudens figure, a bronze head by L. W. Volk, and other sculptures by Bela S. Pratt, Cyrus E. Dallin, Max Bachman and Albert H. Atkins are in this collection also a life mask sent by the Massachusetts Normal Art School.

F. W. Richardson has a comprehensive showing of his recent work in the gallery of the 20th Century Club, and T. H. Calega pictures are equally well housed in the City Club.

John Doe.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

FOR SALE—Artist Proof. "Lady Du-geon," by S. Arlent Edwards, in perfect condition. \$100.00. Malvern Art Co., 624 Malvern Bldg., Omaha, Neb.